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Plötz becomes Peter Schmidt, a physician practicing in Meriden. Schmidt is a Frisian; Plötz was born in Swinemünde. The latter's interests lie in the field of race hygiene (see Alfred Loth in "Before Dawn")<sup>1</sup> and similarly Dr. Schmidt discusses the problem of eugenics (*Atlantis*, pp. 239-240). While in New York Kammacher visits the studio of Bonifazius Ritter, an Austrian sculptor, whom we may identify as Karl Bitter, the well-known New York sculptor, who was born in Vienna. In Ritter's studio Kammacher makes models in clay and speaks of having watched sculptors at work in Rome—both of these things Hauptmann also did. The difficulties experienced by Hauptmann in connection with the performance of *Hannele* (see article by James Taft Hatfield in the *Twentieth Century Magazine*, 1912) are reflected in the troubles of Ingigerd Hahlström, the late Mayor Gilroy of New York becoming Ilroy, an "Irish Catholic," and Elbridge T. Gerry, president of the Society for the Prevention of Cruelty to Children, becoming Mr. Barry.<sup>2</sup>

In an article on the variation in the orthography and inflection of English loanwords in German in *Modern Philology*, October, 1911, I called attention to the large number of English words in current use in German speech at the present day. *Atlantis* teems with English expressions, for which, in a great many instances, the German equivalent would have satisfied all demands. The local color is surely not improved by the addition of English expressions, especially when they are incorrectly employed, as, for example, the use of *forward!* as a translation of the German *Vorwärts!*, which in this instance should have been rendered by *go on* or its equivalent. Of course a number of English words have become part and parcel of the German vocabulary of the day, but in a great many instances the German expression or a foreign equivalent long in use need not have been

avoided. Why *Readingroom* in place of *Lesezimmer*, *Steamer* in place of *Dampfer*, *Mayor* in place of *Bürgermeister*, *City Hall* in place of *Rathaus*, *Drinks* in place of *Getränke*, *Icewater* in place of *Eiswasser*, *New England States* in place of *Neu England Staaten*, *Meeting* in place of *Sitzung*, *Speech* in place of *Rede*, *Cab* in place of *Droschke*, *Office* in place of *Büro*, *Society* in place of *Gesellschaft*, *Boardinghouse* in place of *Pension*, *Newspaper* in place of *Zeitung*, etc., etc.? Some of the other words of English origin employed in *Atlantis* are the following: *Bar*, *Barkeeper*, *chartern*, *City*, *Cocktail*, *Compoundmaschine*, *Cricket*, *Dandy*, *Detektiv*, *Dollar*, *Farm*, *Farmer*, *Ferry-Boat*, *Flirt*, *flirten*, *Gentleman*, *Gig*, *Goddam* (!), *Grog*, *Hotelboy*, *Humbug*, *interviewen*, *Jingo*, *Jockeis*, *Lift*, *Lord*, *Lunch*, *Mailcoach*, *Miss*, *Mister*, *Pier*, *Pony*, *Propeller*, *Rekord*, *Reporter*, *Revolver*, *Roastbeef*, *Sandwich*, *smart*, *das Smarte*, *Smoking* ('Tuxedo'), *Spleen*, *Star*, *Steward*, *Stewardess*, *das Stoppen*, *Tender*, *Tennis*, *Trainer*, *Tram*, *Tramway*, *Trick*, *Whisky*, *Yankee*.

There are also various words and expressions like *Cheers*, *high life*, *Waterspout*, *last not least*, *Upper four hundred*, *champion of the world*, *ham and eggs*, *first call for dinner*, etc., which are given in Roman type, but why not *Schinken und Eier* and *Der erste Ruf zum Essen*, since it was a German steamer?

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## MIDDLE ENGLISH

*Patience, A West Midland Poem of the Fourteenth Century*. Edited with Introduction, Bibliography, Notes, and Glossary, by HARTLEY BATESON, B.A. Manchester University Press, 1912. 8vo., pp. x, 149.

It is pleasant to have an edition of *Patience* in a form for handy class-use. Yet the book before us leaves much to be desired. The editor is a young man whose enthusiasm is to be commended. But the poems of the West Midland alliterative group present many difficulties. Especially do they require a fairly wide

<sup>1</sup> Dr. Plötz is also the *Vorbild* of Dr. Rasmussen in "Gabriel Schilling's Flight."

<sup>2</sup> In my contribution to the January issue on "The Identity of The Hassenpflugs in Hauptmann's *Fool in Christ*" read Vater Vockerat for Pastor Vockerat.

acquaintance not only with the large and varied Middle English vocabulary, but also with considerable Old Norse and Old French elements of the period. Besides, wide reading is necessary to solve some of the apparent puzzles in syntax, occasionally in inflectional forms, which these poems contain. Perhaps these are some of the reasons why Mr. Bateson has not succeeded so well as we might wish in a difficult task.

Mr. Bateson does not tell us explicitly the source of his text, or whether he has collated the ms., though he does imply that he has seen it. He has apparently followed Morris's second edition (1869), published by the Early English Text Society, except for a few indicated emendations. Yet in following Morris he has been unnecessarily slavish in details. He usually retains the faulty capitalization of the ms. He keeps the sign for 'and,' to the disfigurement of the page. He prints the ms. *u* (sometimes *w*) for *v*, and *v* for *u*, where there can be no question of the sound intended. He indicates by italics the expansion of the simplest abbreviations. Not one of these things is necessary even to the highest conception of sound learning, and not one of them is done by either Zupitza or Kluge in their scholarly books of selections. Besides, Mr. Bateson retains the ms. sign *ȝ* for both the Middle English spirant (Modern English *gh*) and the final *s*(=*z*). Unfortunately, too, he has used for this character one wholly at variance in size with his other type, so that again the eye is unnecessarily offended. For this character, when indicating *z*, Zupitza and Kluge use that sign, and, whether one agrees with their usage or not, some differentiation between two such different sounds should be made. Inconsistently with his other practice, Mr. Bateson prints *j* for ms. *i=j*. A slighter matter is his retention of Morris's numbering of the lines in fours, with a note (p. 94) that seems to indicate that the poet had more or less fully chosen this arrangement. There is, I believe, no proof of the latter, and the numbering by fives is to be preferred.

In criticising these matters, I have less desire to find fault with this young editor than to plead for less pedantry in editing all Middle English texts. The study of Old English in schools has been greatly aided by the general practice of using modern type for the peculiar letters of the older period, and of expanding, without special indication in the print, all ordinary abbreviations. In Middle English, however, for no good reason it seems to me, the practice has too often been quite

different. I refer now, not to reprints for scholars such as those by the Early English Text and Chaucer Societies, but those for the beginner and general reader. In these, too often, there has seemed to be a special virtue in needlessly following the scribal peculiarities of a long past age. For my part I hope that such close adherence to the Middle English spelling in ordinary reading texts will become more honored in the breach than the observance.

I said Mr. Bateson had in general followed the readings of Morris. In addition to indicated emendations he has departed from Morris in the following particulars. He sometimes capitalizes proper names, though without consistency even in this. He reads *all* for *alle* (20); *destyne* for *destyné* (49); *Ninivie* with the edition of 1864 for *Nunive* (76, 95); *quoth* for *quod* (85, 205, 347, 493); *schomerly* for *schomely* (128); *scape* for *schape* (160); *serlych* for *serelych* (193); *secheȝ* with ed. of '64, and perhaps rightly, for *seches* (197); *on-slepe* for *on slepe* (200); *py* for *pyn* (202), again a reading of the ed. of '64; *I wysse* for *Iwysse* (206); *tottered* for *totered* (233); *his* for *hit* (267); *And* for *Ande* (297); *Lord* for "*Lord*" (305); *entré* (ed. of '64) for *entre* (328); *trauth* for *trauthe* (336); *bar* for *bare* (374); *And* for *&* (378), with ed. of '64; *sattled* for *satteled* (409), and he makes no division at this point corresponding to Morris's part V; *pe* for *he* (411); *I-wyse* for *I-wysse* (464); *not so* for *not be so* (522). Most of these, I take it, are unintentional departures from the edition of Morris. The punctuation of the earlier edition has also been altered for the worse sometimes, and at least needs careful revision in many places.

Mr. Bateson prints his text with few emendations. He adopts Mr. G. C. Macaulay's suggestion of adding *nobel* before *poynt* in the first line, but he states his reason much too strongly when he says: "The author in his poems generally repeats the first line in the last" (p. 94). He does so in only one of the three remaining pieces, the *Sir Gawayne*. He has nothing of the sort in *Cleanness*, and he repeats but two words in *The Pearl*. Yet the reading is a good one, and perhaps to be accepted. He retains the accented *poverté* in line 13, though he quotes Luick to show that the word must be *poverté* without final *e* sounded. He emends l. 56 to read *pe[n] had [I] bowed*, where Morris emends *pe[t] had bowed*, making the clause explain *I* of the preceding line. The passage is a difficult one, especially as the first half of line 54 is not

clear. I suggest, however, the possibility of keeping Morris's reading and connecting with lines 54-56 the following line also. The general sense of the passage would then be: "If he did not make me great, and then I who had been obedient to his command had to endure trouble and displeasure for a reward, did not Jonah in Judea such a foolish thing at one time?" Perhaps also a negative *ne* has disappeared from line 56.

In rejecting Kluge's addition of *if* at the beginning of line 78 as unnecessary, it seems to me Mr. Bateson is right. In his rapid speaking Jonah does not take time to subordinate one clause to another. He names each action to be expected as it comes to his mind. On the other hand, Mr. Bateson has added *þe* before *drygtyn* quite as unnecessarily, though it occurs in Morris's first edition as if it were part of the ms. This name for deity is regularly used without the article. Mr. Bateson also rejects Zupitza's emendation of *ge* for *he* in line 122, though he is wrong, as was Morris, in breaking the line with a semicolon after *umbe-stounde*. Lines 121-22 merely translate *Psalm* 94 (Vulgate 93), 8, and a comma only should occur after *umbe-stounde*, a semicolon at the end of the line. See my note in a forthcoming article on *Patience* in *Englische Studien*.

Mr. Bateson might well have accepted *breed-fysches* as a compound in 143. It was so printed by Kluge, and plausibly explained by Otto Ritter in *Archiv* 119, 463. He might even more readily have adopted *selepe* for ms. *selepe* in 186, as he does adopt Ekwall's proposal (*Englische Studien* 44, 165) to treat this word as the second part of a compound here and in 466. He might have made a similar compound of *honde-mygst* in 257; cf. OE. *hand-mægen*. There can be little question that Morris's conjecture in his glossary of *wanleȝ* 'hopeless' for ms. *wauleȝ* (262) is correct. It is naturally a pleasure to note that this new editor has accepted my emendation as *sayled* for *assayled* of ms. and my altered punctuation of 301, a reading which clears up the whole passage. In 310 he should have adopted another conjecture of Morris's glossary, *guterres* 'gutters, water courses,' for ms. *guferes*. Mr. Bateson has the proposal in his glossary, but this was needlessly modest.

In missing the late Professor Skeat's article on "Some Rare Words in Middle English" (*Philological Society's Transactions*, '91-94, 371), Mr. Bateson has missed one of the best emendations ever proposed, *þe acces* for ms. *þacces* (325). This simple change restores the

alliteration as well as the sense, and returns another ghost word to the realms of unreality. Pretty certainly, also, one more suggestion by Morris might have been used, that of *hem* for *hym* in 331. There was no need to emend 456 by reading *mount[n]ance* instead of *mount-ance*; see a note on etymology of the ms. word later. In altering ms. *haf* of 460 to *hatȝ* Mr. Bateson has perhaps made an unnecessary change, since *haf he roȝt* could be read 'would he have cared.' The passage would then mean, not that Jonah ate nothing that day, but that he was so happy he might have gone without food.

The fifteen pages of Notes contain some good ones, but a few are forced and ineffective. Much more might have been done, especially by fuller comparison of word-usage and construction in other alliterative poems or in Middle English generally. Besides, Mr. Bateson has depended too much upon Ekwall's article in *Englische Studien* 44, 165, some of the conclusions in which can not be accepted. A note that seems forced is that on *under hachches* (179), where it is scarcely necessary to tell us at length that the expression is a nautical term and means 'below deck,' or to define deck and hatch. An ineffective note is that on *bapes* (211), where a comparison of the word in Old English, or its sense of 'immerse' in *Cleanness* 1248 and in any number of Modern English instances, would have shown that the Middle English poet has taken no unusual liberty. So the note on *Lorde* (264) is unnecessary for any reader of any part of our older literature, while it does not explain the disuse of such imprecations in polite speech. The note on *theme* (358) does not explain the orthographic variation noted in *Pearl* (944), or the modern pronunciation.

In addition to ineffective notes some might be corrected or greatly improved. Such is the one on *typed* (77), as I have shown in the article referred to above. So also the notes on the vivid description of the ship (101 f.), the subject of which I have dealt with in the same article, are at least partly incorrect. Compare especially the note on *gaderen to þe gyde-ropes* (105). For the long note on 141-44 a brief one would have sufficed, if Mr. Bateson had noted Kluge's reading *breed-fysches* already mentioned. On the accent of *feper-beddes* (158) attention might better have been called to the modern stress of the word as compared with other compounds of *feather*. Trautmann's note in *Anglia* 18 gives no real explanation. It is difficult, too, to see how the next note on *caraldes* (159) could have been written, if Mr.

Bateson had known Ekwall's explanation in *Archiv* 119, 442 f. To this explanation Ekwall himself refers in his article on "Patience" (*Engl. Stud.* 44, 165), upon which Mr. Bateson more than once depends.

Nearly a page and a half is devoted to lines 165-67 and the names of heathen divinities. It is scarcely necessary to tell us that Tertulian is not responsible for this list of gods, since he could scarcely have known Vernagu, Mahoun, and Mergot. Nor does a telling of the story of *Roland and Vernagu* explain how the transfer of a giant's name to a heathen god was made. That it was made is natural enough. Besides, Mr. Bateson bases his note on *Mahoun & Mergot* upon Morris's marginal translation which implies that the one is the sun and the other the moon. In this I believe Morris was in error, for the last half of 167 does not necessarily explain the first half. I take it "þe mone and þe sunne" are just as much gods as "Mahoun and Mergot," the order of words in the last half-line being determined by the alliteration. In his *errata* Mr. Bateson has himself corrected his explanation of *Mergot*, citing *Margot*, a Saracen god, from *Charles the Great* (EETS. 36, 125), but he has not indicated any change in the rest of the note. Again, has he not misconceived 168, which he translates "Each sailor 'called on each man (*i. e.*, god—lede)'"? Is it not better to make *lede* mean 'man' (here 'sailor'), not 'god,' and the subject of *vouched avowe* supplied from 165?

The note on *lodes-man* (179) should be rewritten or repunctuated so as not to say "O. E. *lādmann*, 'lodesman' is an altered form of 'lodeman,' etc." In 184 Mr. Bateson's acceptance of Ekwall's *hurrok*=O.E. *þurrucc* is unfortunate, and unnecessary as I have shown in the article already mentioned as soon to appear. Still more unfortunate is his rejection of Ekwall's explanation of *Ragnel* (188) as that of a heathen divinity, and his reading of *rag nel* "fellow will not," etc. His attempt is ingenious, but his reasoning and conclusion unsatisfactory. On *ferk* (187) might well be noted the uses of the word in *Cleanness* 133, 897, *Sir Gawayne* 1072, 1973, as well as in other writers.

A note on *haspede* (189) is almost demanded. I suggest that the first half of the line is too short and that an alliterative word is needed. The word *heved* 'head' would make sense and is perhaps as good as another. *Haspede* is then a past participle, modifying *hym*. Jonah is in the bottom of the ship when the sailor "seizes him, clasped by the head, and brought him up by the breast," etc. That

is, he first seizes him by the head and pulls him up, then clasps him about the breast and drags him on deck.

The note on *hef & hele* (219) makes unnecessary difficulty of an expression which is good sailor language now as formerly. *Heave and haul* may still be used of almost any action implying movement of sailors together. No doubt they did rise upon the oars as they dipped them in the water, and 'hailed' as they pulled against the waves. The note on *serve* (255) and the glossary do not wholly agree. Why not keep the ms. reading, and assume the meaning 'be subservient to, be in the power of'? A note on 240 should explain *unto* as governing *hym*; 'and granted unto him [to] be God.' The frequent use of the whale in medieval literature as a symbol of hell, as well as of Jonah's three days in the fish as symbolic of Christ's descent into the lower world, should have suggested a note on *swolȝ* (250). Ordinarily the word means 'whirlpool, abyss, pit,' but here something like 'yawning jaws, abyss (of hell).' See for the former, OE. usage and for the latter the Wyclif Bible, *Prov.* 13, 15, as well as the references in *Bradley-Stratmann*; cf. also Jonah's words in 306.

The note on *hourlande* (270) makes unnecessary difficulty with the word. The sense of 'whirl, turn rapidly' certainly belongs to it naturally, for an examination of Skeat's *Etymological Dictionary* would have shown Swed. *hurra* 'whirl, whirl about,' E. Fries. *hurrel-wind* 'whirl-wind.' The word even remained to Modern English in this sense, as in *Hakluyt's Voyages*, "For they runne hurling in heapes," quoted in the *Cent. Dict.* With this may be mentioned the noun *hurle* (319) which Mr. Bateson, following Morris and Bradley-Stratmann, glosses 'wave.' The true meaning is 'whirlpool,' and notice might have been taken of the similar line in *King Alexander* (1154):

The pure populand hurle passes it umbe.

On 406 space is wasted in discussing Morris's suggestion of *ded evil*, but Mr. Bateson rightly opposes Ekwall's idea of omitting *haf* altogether; see above under discussion of the text. On *Ermonnes* (463) might have been mentioned Chaucer's *Ermonny* in *Anelida* 72. As a last suggestion, should not *for madde* be read as a compound in 509, with the meaning 'very foolish'? This keeps the adjective use of *madde*, as otherwise in Old and Middle English, and makes smoother the connection with the next line.

Mr. Bateson's glossary needs revision in many particulars. It does not contain quite

all the words, it explains some of them incorrectly, and it is often faulty in its derivations. For example, the following entries are omitted entirely. *A*, *an*, *art*. 'a, an.' *Acces*, *sb.* 'approach, attack, access' from OF. *acces*, made necessary by Professor Skeat's emendation of 325. *Bulk*, *sb.* 'cargo, hold,' 292. *For-bi*, put under *for*, and *fully* put under *ful* deserve separate places. *Lof*, *sb.* 'love,' 448. *Losse*, *sb.* 'loss, ruin, destruction,' 174. *Nagt*, *sb.*, placed under *nigt*, should have separate entry with explanation of form. *Spakly*, *adv.* 'quickly,' 338. *Syde*, *adj.*, 'wide,' 353. *Wropeloker*, *adv.* comp. of *wropelik* 'wrathfully, angrily,' 132, and *wropely*, *adv.* 'angrily, ill' of the same line. In addition, the forms *blosched* (343), *boute* (523), *by* (117), *bylyve* (224), *cowpe* (5, 421), *gowd* (286), *pink* (332), *sor* (507), should be entered with cross references to *blusch*, *bot*, *be*, *bilyve*, *can*, *gode*, *sorge*, *pyng*. *Blober* should have been referred to *bluber*, the first of the forms to occur and the better for the principal place in the glossary. On phonetic grounds initial *p* deserves a separate position, rather than a place under *t*.

Under meanings may be noted a number of corrections and additions. Such extensive use of alliteration as the poem shows leads to a considerable modification of ordinary meanings. It would be better, therefore, to give the ordinary meaning of the word first, and then the derived use in the particular case. At least any reliance on the contextual sense alone is likely to lead to error. Under *abyde* add 'endure' for 7, 70. *Ascry* means 'cry out upon,' rather than 'call upon' in 195. *Baft* is *sb.*, not *adv.*, as Morris seems to imply by citing OE. *bafta* 'after part, back' in derivation. *Bidde* (51) does not mean 'bide, wait,' but belongs under the preceding entry, *bidde* 'order, bid, command.' *Blo* means 'dark blue, black,' 'livid' perhaps but not 'pale.' 'Pale waters' would hardly be appropriate to a storm, and 'pale' is not the meaning of ON. *blār*. *Blober* (*bluber*) means 'bubbling, boiling, surging.' It is difficult to believe that *blunt* (272) means 'rushed.' Jonah is 'reeling' into the whale's gullet, 'whirling about heels over head,' until he 'blunders, or staggers' 'into a space as broad as a hall,' see the entry in Bradley-Stratmann. Or possibly the word may be a weak verb derived from OE. *blinnen*—*blan* 'cease, come to a stop.' *Brovely* means rather 'quickly' than 'violently' in 474, and this is the sense of the ON. *adv.* *brāpliga*. The two words *bur* should be placed together with meanings 'strong wind, blow, assault.' *Busy* (157) is *adj.* used as *sb.*, hence 'activity, bustle, haste.'

Under *can* should be placed *cowpe* (5, 421), and 'know how to' should precede 'be able' for the meaning. In glossing *cowpe* as *adj.* Mr. Bateson shows he has mistaken both meaning and syntax. *Carald* means 'cask, keg,' as Ekwall showed in *Archiv* 119:442 ff. *Con=gon* (10) is correct enough, but the meaning 'gan, did' should be added. *Dase* (383) means 'grow dizzy, or numb.' *Deme* means 'judge, deem,' then 'decree.' *Derfly* means 'boldly, bravely,' not 'quickly.' *Drege* should have the added meaning 'suffer to the end, carry through.' *Drye* (338) *adj.* is here used as a *sb.* 'dry land,' cf. *Cleanness* 472 with its variant of the word, *druye*. Here *spare drye* translate the Vulgate in *aridam*; see later upon *spare*. *Dryglych* is 'incessantly, continually,' with emphasis upon the meaning of OE. *drēogan*. Miss E. M. Wright has called attention to this meaning of the word in *Sir Gawayne* 1026, *Cleanness* 476; see her "Notes on Sir Gawayne and the Green Knight," *Engl. Stud.* 36, 209. Cf. also *drege* above. *Dumpe* (362) means 'fall, tumble,' rather than 'drive,' cf. Dan. *dumpa*. Morris's rendering of *fale* (92), followed by Bateson in his 'true, faithful,' seems to me to miss the point. Is it not just the opposite idea 'careless of, hostile to'? Can we have here a form of OE. *fæle* (*felo*) 'fell, hostile to' (cf. *æl-fæle*, *Andreas* 771), or perhaps better OF. *fel* (*fail*, *fal*) 'unmerciful.' *Farandly* 'pleasantly' might better be 'complacently.' *Feche* (58) means 'bring to or upon,' rather than 'seek, take,' for *unsounde he hym feches* means 'evil (misfortune) he brings upon himself,' cf. Morris's rendering of *unsounde*.

*Forwrogt* (163) needs a stronger meaning than 'laboured, weary,' such as 'worn out, exhausted.' *Founde* (126) means 'seek to find, hasten,' the latter an OE. meaning and suiting exactly. In my forthcoming article in *Engl. Stud.*, I have proposed to divide *glaymande* (269) into *glaym sb.* and *ande conj.* For the *sb.* *glaym* cf. *gleyrne* or *rewme* 'reuma' in *Prompt. Parv.* *Godly* is *adj.* 'good, goodly,' not *adv.* 'well.' *Grame* (53) should have 'trouble' as a secondary meaning, again an OE. sense of the word. *Happen* (11) means 'fortunate, blessed.' 'Happy' is too weak for a place in the beatitudes. On *haspede* see my note above. Does not *hapel* (228) mean 'nobility,' the abstract from the concrete meaning?

Mr. Bateson places *hellen* (306) as "gen." under *hell*, apparently not having noticed the Maetzner, Bradley-Stratmann *hellen adj.* At least some note on the form should have been given. For *hitte* 'hit upon, meet with, find' would keep nearer to ON. *hitta*. *Hurrok* I be-

lieve I have better explained in the article already referred to. *Hygt* (219) means 'hope,' OE. *hyht*, not 'height' in spite of Morris's rendering. Had Mr. Bateson seen this his note on the line need not have been written. *Joyne* (62) means 'enjoin, appoint,' not 'add, appoint.' *Lechche* means 'catch, seize, reach for,' and *lach out* (425) 'snatch away,' a stronger expression than 'take away.' *Lance* is 'utter, declare,' not 'take;' cf. the modern parallel in the doublet *launch out* for vigorous expression on a subject. *Lave* (154) means 'lade out, bail out,' not 'pour out;' cf. examples in *NED.* or *Cent. Dict.*

Under *lay* (two words) and *layde* Mr. Bateson has made some curious errors. *Lys* (458) is indic. 3 sg. of *lyge* (*lyge*) stv., OE. *licgan*; cf. *Pearl* and *Sir Gawayne* for other forms. *Lyggende* presents difficulties. To avoid them Kölbing in *Germania* 20, 369-70 proposed to read *lyggende* pres. part., assuming the macron over *e* had been omitted, but apparently not considering that the pres. part. would be *lyggande*. If made a weak pret., as by most authorities, it probably belongs to a pres. *lygge* from ON. *liggia* 'lie.' *Layden* (106) can not be 'load' from OE. *hlādan*, but is pret. pl. to *lay*, as Kluge gives it in his *Mittelenglisches Lesebuch* under *leggen*. Cf. also Skeat's *Etymological Dict.* under *larboard* for meaning, as better than Kluge's 'stiessen ab (d. schiff)'. *Layk* (401) is used too seriously to mean 'sport,' and is rather 'exercise, activity.' *Lede* (428) is 'lead, carry, be a messenger of,' meanings handed down from OE. usage. *Lede* 'man' is also 'prince, god,' for 281.

*Lode* (504) means 'leading, guiding,' rather than 'path, course' which, with 'burden, load,' belong to the second *lode*. *Loze* (230) means 'water, lake, sea,' not 'depth' which would not do for *Cleanness* 336, 441, 1031. *Losynger* means 'deceiver, traitor,' stronger and nearer the original sense than 'liar.' *Lot*, *lote* might be glossed together, since they spring from the same ON. *lāt*, with the meanings of the two words Mr. Bateson gives. To the meaning 'sound' should be added 'howling, uproar.' *Loune* (173) means 'offer, propose,' rather than 'advise,' the advice here being in the proposal as a whole; cf. English dialectal *lofe*, *loave*. For *lur* (419) the meaning 'misfortune, evil' should be given. To *lurkke* should be added the meanings 'move about stealthily, peer about;' cf. Norw. *lurka* 'sneak away,' MHG. *lūren* 'examine.' For 'peer furtively or slyly' see *Towneley Myst.* xxix, 107. To *lygtly* 'easily' should be added 'quickly' for 88, not 'perchance.' *Lygtloker* adv. means

'easier, more profitable' in 47, not 'sooner.' The meaning of *merciable* is 'having mercy, merciful' in 238, not 'venerable.' Mr. Bateson has been misled by supposing that the poet is translating literally Tertullian's *venerando Domino*. But alliteration requires an *m*-word, as *Moses* in the last half-line was doubtless already in mind. The gloss of *mote* 'abode' would suit all places in the poems better if it were 'moat, castle, dwelling-place.' The meaning 'nose' for *nos* (451) is inadequate without further explanation. A modern architectural use of nose 'a downward projection or cornice to throw off rain water' gives a hint, and perhaps 'projection for protection, opening' are best. An opening on the north, as shielded from the sun, would be most appropriate, though there is nothing in the original on which this idea is based.

*Note* (220) means 'use, occupation, labor,' rather than 'device, advantage.' The meaning 'inflamm' for *on-hit*, suggested by Morris who thought the word might be from OE. *onhætan*, is not probable. ME. *anhitten* 'hit, strike' is found elsewhere; cf. Maetzner who places *anhitten* and this *on-hit* together. *Play* 'play' should have a second meaning 'exercise oneself.' *Playn* sb. should be adj. 'plain, even, clear of' for 439. The line means "For it was clear in that place of (*for*=in respect to, as to) bending groves;" that is briefly "there were no groves for shade." *Poplande* means 'bubbling, boiling, surging' rather than 'rushing;' cf. *popple* 'bubble, boil, toss up' in Wright's *English Dialect Dictionary*. *Pure* (319) is certainly inadequately glossed by 'pure.' Is it not rather an adv. 'wholly, completely,' perhaps 'briskly, fiercely' here as modifying *poplande*, not *hurle*; cf. *pure litille* 'very little' in *Mandeville*, *pure selde* 'very seldom' in *Piers Plowman* (C) viii, 20, *pure suffrant* 'wholly tolerant' in Chaucer's *Book of the Duchess* 1010. For *pyne* (423) perhaps 'penance' should be added. The long gloss on *rag* disappears with the retention of *Ragnel* in the text; see note above.

*Ramelande* (279), like *glaymande* (198), should be separated, I believe, into *ramel* 'refuse,' and *ande* 'and;' see note on *glaymande* above. *Reme* means 'cry out, bewail, lament for.' *Renay* (344) means 'renounce, abandon.' *Ronk* sb. (298) is merely the adj. so used, as often in these poems. *Rops* should be given *rop* (270), there being no special reason for citing the plural here. *Rych* (136) should be 'powerful, rich,' the first being the probable sense in the passage. *Sake* (84, 172) should have the stronger meaning 'fault, guilt.'

*Schape* (160, 247) means 'take shape, form, shape,' not 'appoint, shape.' *Sege* (93) is 'seat, throne,' not 'siege' now obsolete in this sense. To the meaning of *selly* add 'wondrous' for l. 353. On *serve* (235) see note above. *Schage* means only 'a stalk with leaves,' translating *hedera* of the *Vulgate*. 'Wood, thicket' would be impossible in the connection; cf. 439-40, *bynde* (444), *wodbynde* (474), and especially 479-80. Is not *soghe* (67), which Morris first glossed 'sow,' to be placed with *soghe* 'moan, sough as wind' with the added meaning 'cry in mournful manner,' as in proclaiming a message of evil? As to *sorge* (275) I agree with Ekwall (*Engl. Stud.* 44, 171) that we should have a word meaning 'filth, pollution,' and I think the word should be so glossed. In addition to the Scandinavian words he cites I would compare ON. *saurgan* 'pollution, defilement,' *saurigr* 'filthy, foul.' Some connection with these words seems more than probable.

*Spare* 'spar' (338) should disappear, as the word is nothing but the adj. below. *Spare drye* translates the *Vulgate in aridam*, with *spare* in sense of 'waste, empty,' which should be added to 'thin, spare' under the adjective. *Sput* should have suggested 'spout' before 'spit' or in place of it. *Stape-fole* 'high' (122) should disappear as a compound, as I have noted above. *Stape* adj. should remain, glossed 'steep, excessive, great.' *Stele* means 'upright of a ladder,' not 'step' or 'rung'; it is from OE. *stela* 'stalk, support,' cf. Skeat, "Rare Words in Middle English" (*Transactions of Phil. Soc.* '91-94). It is thus, as Professor Skeat points out, that there is apt contrast in *betwene þe stele and þe stayre*. *Stygtle* (402) means 'order, ordain,' as well as 'arrange' which is not so suitable to the passage. *Swenge* means 'swing, move rapidly, dash,' not 'waft, toss.' For *swayve*, 'glide, move swiftly' are better than 'swim.' *Swey* should have 'bow, bend, sway, swing' instead of the colorless 'walk.' On *swolge* 'gullet, yawning gulf,' see note above. Ought not *teme* (37), which Mr. Bateson glosses 'team,' to be placed under *teme* 'theme'? With *in teme layde* (37) cf. *Pearl* (944), *in theme con take*, with much the same sense. *Teme*, wkv. should be glossed 'attend upon, minister,' rather than 'lead, approach,' see my article above mentioned.

*Pacce* must disappear after what has already been noted on *acces* above. *pat* (118) should be put under *pat* rel. pro., and "Rel. pro. 411" under *þe* should disappear; the ms. reads *he*. *Pikke* (6) is an adv. meaning 'more frequently.' *Pret* (267) is 'vexation, violence, ill-treatment,' as *prat* above. *pro* means 'struggle, stubborn

resistance,' which should precede 'impatience.' To *tryste* should be added 'trust.' *Unsounde* (58, 527) is sb., not adv., and means 'misfortune, evil,' cf. Morris's glossary. *Unwar* is 'unwary, incautious,' then 'foolish.' *Venym* (71) means 'malice, evil,' as in Chaucer and often, not 'filth.' *Wale* should have 'distinguish' added to 'choose' for 511. *Wamel* (300) means 'be nauseated, be faint or sick,' as in Wright's *Dial. Dict.* If applied to food in the stomach 'roll' would be quite appropriate, but here the whale itself is the subject. *Warpe* 'throw out' comes to mean 'utter' as *kest* 'cast' above, and the original meaning should be recognized in each case. *Waymot* means 'angry' in 492. *Wayne* is 'obtain, provide, procure,' translating the *Vulgate paravit* of *Jonah* 4, 7, and 'send' is not a correct meaning. *Wayte* means 'watch, observe, look after' as well as 'search.' *Wo* is adj. 'woful, evil' in 317. *Won* means 'dwelling-place' hence 'city' in 69, for which Mr. Bateson's 'dwelling' will not suit.

Derivation becomes especially important for the words of alliterative verse, because of the variation from ordinary sense which the poet allowed himself in order to fit his alliterative scheme. I shall therefore call special attention to this matter in Mr. Bateson's vocabulary, suggesting also that he has much to learn in the application of phonetic principles. For example, under *abyne* OF. *abime* as well as *abisme* should be cited for obvious reasons. So under *ame* should be placed *asme* (*aime*), both of which are nearer than OF. *esme*. From either of them the English word is a possible derivative. *Ascape* comes from NF. *escaper*, not OF. *eschaper*. *Aslypped* is from OE. *slýppan* with prefixed *a an* (*and*), not from OE. (*tō*)*slīpan*. For *balter*, Björkman (*Scandinavian Loan-Words in Middle English*) gives Dan. *boltre*, Dan. dial. *baltre*. *Bogted* comes from ON. *bugt* 'bending, bowing, arch,' connected with OE. *būgan* 'bend,' cf. OE. *byht*, and Spenser's *bought* 'serpent's coil.'

Both words *bur* are derived from ON. *byrr*, the vowel being due to the influence of *r* as in many other words; cf. Knigge, *Die Sprache des Dichters von Sir Gawain*, etc. Under *chawl* the OM. form should be *cafl*. For *derfly* it might have been noted that already in Old Northumbrian *dearf* is found. *Dedayn*, *desert*, *devoyde* are from OF. forms in which *des-* had become *de-*. *Dore* is from OE. *dor*, not *duru*. There should be some explanation of how *dote* and OF. *redoter*, not *radoter*, are connected if at all. For *drowne* a Scandinavian *\*drugna* < *drunkna* is to be cited; cf. Björkman. *Drygs*



*lych* can not come directly from ON. *drjgr*, and a form based on the root of OE. *drēogan* is probable. *Dust* is from OE. *dūst* by shortening.

Of *fasten* OE. *fæstnian* is the direct source. *Ferde* is from OM. *\*ferde*; cf. MLG. (*ge*)*værde*, but *fertu*, *fyrstu* are impossible. Mr. Bateson follows Maetzner in assuming *flem* is a dialectal form of OF. *flum*. This seems to me unlikely and I propose OE. *fleam* 'flight,' perhaps 'rushing movement, as of water;' cf. ON. *flaumr* 'an eddy,' *flaumosi* 'rushing as of torrent.' From such an OE. form ME. *flēm* (*flem*, *flim*) are easily possible. Björkman does not support the derivation of *happe* from OE. *gehæp*, but insists on Scandinavian origin. *Happen*, adj., from ON. *heppinn*, has been influenced by *hap*, sb., *happen*, vb., ON. *happa*. For *heter*, MLG. *hetter* is better than MHG. *hette*. Wall's suggestion of ON. *heitr* is scarcely to be considered. *Holde* is from OM. *haldan*, *hāldan*, WS. *healdan*.

*Joylez* has nothing to do directly with OE. *-lēas*, and ME. *-les(s)* should have been given for the suffix. *Joyne*, as its meaning shows, is probably from OF. (*en*)*joindre*. *Jude* is from the OF. form of the name, rather than Lat. *Judea*. *Kever* is AN. (*re*)*cēvrir*, OF. (*re*)*cōvrir* (*cuevrir*) by shortening. *Kyþ* is OE. *cyð*, not *cyð* (*ðe*). For *lad* reference might well have been made to Bradley's explanation (*Athen.*, June 1, 1894) as perhaps connected with the vb. *ledan-ledde* (*ladde*) and meaning 'one led,' that is 'servant.' In citing an OM. form, as under *hlage* 'laugh,' the WS. equivalent should be given for comparison. Under *laste*, sb. O. Swed. *last*, *lasta* should have been put beside ON. *löstr*. With the explanation in note above of *lede*, wkv., the need for connecting it with ON. *hljōpa*, *hljōp*, as Knigge had done, disappears. *Lene* is OE. *lænan*, not ON. *lēna*. For *lepe*, vb., Mr. Bateson should have said cf. ON. *līpa*, for the ME. vb. must come from an OE. *\*læðan*, causative to a *\*liðan*. Similarly *lepe*, sb. must be a mutated form of the *\*lāð* root allied to *liðe* 'mild.' *Leve* is from OM. (*ge*)*lēvan*, WS. (*ge*)*lievan*. The first *lode* is from OE. (*ge*)*lād*.

*Mountance*, not *mountnance* as Mr. Bateson incorrectly emends, is AN. *mūntance*, OF. *mōntance* 'amount.' Under *nok* it would seem as if Mr. Bateson had misread Skeat. At least the latter suggests in his latest revision of the *Dict.* that Ir. and Gaelic *niuk* may be from Low Scotch *neuk*. He then conjectures an OE. *\*noc*, with which he compares Norw. *nakke* 'corner cut off.' *Non* is OE. *ne* + *ān*. *On-round* is made up of OE. *on-* and AN. *rūnd*, OF. *rōnd*.

*Payne*, vb., for which no source is given, is OF. *peiner* (*painer*). *Pyne*, vb. is OE. *pennian* 'fasten with a pin.' *Quikken* comes from ON. *kvikna*. *Quoynt* is OF. *quoint*, *coint*. *Rak* is OE. *racu*. *Reme* is OM. *hrēman*, WS. *hriēman*. *Route* is OE. *hrūtan* 'snore,' not ON. *rauta* 'roar.' With *runyschly* might have been compared *renyschly* 'fiercely' of *Cleanness* 1724. Under *scapel* cf. ON. *skapi* 'harm,' but delete OE. *scapel*, which if it had existed would have given *schapel*. Under *schage* the OE. form should be *sceaga*. The OE. form of *schape* might be *\*sceapian*, not found, but not *scapan*. The ME. vb. is a new formation from the noun, or possibly a modification of an old weak verb.

It is difficult to understand Mr. Bateson's OE. *scāmlice* as the original of *schomely*. He can hardly suppose *o* long in ME., while *scāmlice* could hardly be a misprint for *sceamlice*, the true form. *Stele* is OE. *stela*, not *stel*; see note above. *Stygtle* is an *l*-formation based on OE. *stihtan*. The original of *swepte* is OE. *swifte*, not *swepte*, possibly a misprint. *Swelme* doubtless comes from an unrecorded OE. *\*swælm* from OE. *swalan* 'burn.' *Swenge*, wkv., is from OE. *swengan*, as its meaning and forms show, not the strong *swingan*. The derivation of the two verbs *swepe* is asserted too confidently, to say the least. With *swolze*, sb., should be compared Dan. *swælg* 'gullet, gulf, whirlpool.' Under *swowe*, OE. *swōwan* should be *swōgan*. The source of *teme*, wkv., is ON. *tēma*, not OE. *tēman*, as shown above.

The form from which *pikke* comes is ON. *pikkr*. For *þrenge* presumably Mr. Bateson means to cite ON. *þrengja*, a late form of *þrōngva*, but see Björkman (as above) p. 157. *pro* is from the ON. sb. *prā*, not the adj. *þrār*. *Torne* may be directly from OF. *torner*. *Towe*, wkv., can not come directly from OE. *tēon*. For *tramme* no satisfactory etymology has been found, but possibly it is from ON. *trafn*, *tramn*, 'beam' referring to the mast; cf. the fuller discussion in my article for *Engl. Stud.*, mentioned above. For *truly*, OE. *trēowlice* is the natural source. The OE. form from which *tulte* may come is *tealtian*, not *tieltan*, but both *tulte* and *tylte* are possibly Scandinavian; cf. Swed. *tulta*, Norw. *tylta*, ON. *tolta*. *Unsounde* is a sb. from OE. *un-* and (*ge*)*sund*. *Walter*, wkv., can be ON. *velta* only indirectly as the latter is strong, but may be from the same root influenced by the sb. *valtr* 'a rolling;' cf. *wale* and the ON. sb. *val*. On *waulez* see emendation above. *Waymot* is OE. *wēamod* 'angry,' with unvoiced final consonant and the first part influenced by ON. *vei*. *Welde* is not from OE. *wealdan*, stv., but from a weak derivative; cf.

OE. *geweldan* with lengthened vowel, and see Kluge-Lutz, *English Etymology*. *Welwe* is probably from a mutated form of the root appearing in OE. *wealwian* 'fade.'

I can not leave this glossary without expressing the belief that quantities of the long vowels should have been marked, and the quality of long *e*'s and *o*'s. With one or two exceptions, also, proper names are not given, an omission too common in glossaries of all kinds.

Mr. Bateson's Introduction has been left to the last to emphasize the great importance which I think should now attach to well-edited texts of these little-known poems. When they have been thoroughly edited and studied in detail, we may be able to approach the writer's life and purposes more fully. As to these, it seems to me, Mr. Bateson has not added much to our knowledge. He devotes thirty-two pages to the date of the poems, following the divisions "Relative Date" and "Positive Date" of Miss Thomas's dissertation on Sir Gawayne, eight pages to Dialect, Language and Manuscript, fourteen pages to Subject Matter and Sources, eight pages to a Hypothetical Sketch of the Poet, and six pages to two appendixes. The discussion of date has added little to what was known, and all we do know might have been put into a few paragraphs. The hypothetical sketch of the poet might have been considerably reduced by a frank admission that we know little of the externals of his life. Such reduction would have left space for an adequate discussion of the poet's power in expression, and of his art in using this quaint old form of verse.

It seems to me, also, that we might have expected some fuller treatment of the language of the poem. It is more than a quarter century since the studies of Knigge and Schwahn, and nearly half a century since the admirable work of Morris. At least such treatment of the language as would have assisted the reader was essential, and this has by no means been given. The best portion of the Introduction is that dealing with the subject-matter of the poem and its sources. Perhaps it might be thought the writer is partial to the latter because Mr. Bateson accepts the dependence of parts of *Patience* upon the pseudo-Tertullian *De Jona*, a dependence which I pointed out in the tenth volume of the *Publications of the Modern Language Association of America*. Mr. Bateson's independent discovery and use of this source would seem to confirm the idea, in spite of a recent expression of skepticism by an *Athe-naeum* reviewer of Bateson (Oct. 26, 1912).

In exhibiting the parallelism between parts

of *Patience* and the *De Jona*, Mr. Bateson might have made more of the *De Jona*—*Patience* treatment and the Vulgate, the original source. The table, too, showing the dependence of other parts of *Patience* upon the Vulgate might have been considerably extended either in Introduction or Notes. Thus, in lines 15–18 the poet follows the Vulgate order of the beatitudes, placing "the meek" before "those that mourn." So in the prayer of Jonah from the whale's belly,

Lorde, to þe haf I cleped in careȝ ful stronge,

translates very closely "clamavi de tribulatione mea ad Dominum." In 307 "and þou knew myn uncler steven" translates "exaudisti (heard from a distance, so not clearly) vocem meam." So the next line,

þou dipteg me of þe depe se into þe dymme hert,

is the *Vulgate* "et projecisti me in profundum in corde maris." Again the poet used "and" in 322 to correspond with Lat. "et," where we should expect "yet or but." It is one of a good many examples indicating that a disjunctive meaning of OE., ME. *and* should be more clearly recognized. So also "her mercy" (332) translates "misericordiam suam" 'mercy of or for themselves,' showing that the *her* is used in an objective sense.

A similar parallelism of expression might have been noted through the remainder of the poem, while a close reading of the Vulgate would also have revealed the poet's originality in his departures from his source. Thus lines 73–88 are based on nothing in the Bible, though perhaps suggested by lines 15–18 of the *De Jona*. The curious elaboration of the conversion of the sailors (237–340 compared with 164–68) calls for a note. It is based, it is true, upon *Jonah* 1, 5, "et clamaverunt viri ad deum suum," compared with *Jonah* 1, 14, "et clamaverunt ad Dominum." Yet the transformation of the sailors from heathen shrews into good Israelites of the old dispensation, to sacrifice and make vows "on Moyses wyse," and to accept Jehovah as the true God, is wholly the work of the English poet. So the vividness of the poem in lines 341–348, especially the making of Jonah land at Nineveh, as well as the question of the Lord and the answer of Jonah, are based on nothing in the Vulgate. These are at least a few points in which the Introduction to this interesting poem might be improved.

The misprints in the book are far too many, even for a first edition. Mr. Bateson has corrected a few. I summarize others as follows.

In the forty-three lines of English poems quoted between pages 8 to 26 there are twenty-three typographical errors. In the fifty-two lines or part lines of English and Latin verse in pages 44 to 50 there are sixteen errors, eleven in the twenty-six Latin lines. On p. 53, in sixteen lines or part lines from *Patience* itself, there are seventeen misprints. Some other misprints of the Introduction follow in detail. P. 13, fifth line from bottom, read Cleanness 116-117. P. 15, ninth l. from bottom, read l. 120. P. 21, l. 13, at end, read denuncia-. P. 51, l. 6, moreover for "however" would be truer to fact. Last line, read Oeniponte. P. 76, last l., should ms. be placed before the reading? P. 104, l. 4 from bottom, read domino . . . venerando, not venerando deo.

Misprints in glossary. P. 110, under *Abyde* read abyde 70; under *And*, read 322 for 522; under *Anon*, read an + ān. P. 111, under *Ask* read āscian (ācsian); under *Balter*, read 459. P. 112, under *Bite*, read wk. for kw.; so *Blok* for *Bloc*. P. 114, under *Busche* read onomatopoeitic. P. 115, under *Can*, read cunen 513, not cunnen; under *Con*, read gon, not gon, or if intended for meaning, gan. P. 117, under *Dumpe*, read fall; so *Dynge* for *Dynge*. P. 118, under *Enmye*, read OF. enemis. P. 122, under *Haspe* read OE. hæpsian; under *Haspede*, read OE. hæpse. P. 123, under *Herk*, sign for "from" is reversed. P. 124, under *Hitte*, read 289. P. 125, *I.wysse*, should be *Iwysse*; under *Ilyche*, read ever-ilyche. P. 128, after *Hygtloker*, add adv. P. 131, under *Navel* read OE. nafela. P. 132, under *Pitosly*, read OF. piteus + ME. ly. P. 133, under *Poplande*, read Du. popelen = *bubble*. P. 134, read *Rakel*, not *Rakle*. P. 139, under *Sorge* read 507 for 509; under *Stayre*, read round for rund. P. 145, read *Upynyoun* for *Upynoun*.

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*Autour de Flaubert*, par RENÉ DESCHARMES et RENÉ DUMESNIL. Paris: Mercure de France, 1912. 2 vols., 349 and 352 pp.

Les mânes de Gustave Flaubert ne doivent pas être contents. Lui qui avait en horreur tout ce qui sentait la réclame, qui disait: "L'idée de la publicité me paralyse," qui, s'indignant à la pensée qu'on écrivît sa biographie, s'écriait:

L'écrivain ne doit laisser de lui que ses œuvres. Sa vie importe peu. Arrière la guenille!

le voilà en ces derniers temps livré, et par ses admirateurs, aux curiosités du public bourgeois qu'il appelait avec mépris "messieurs les épiciers, vérificateurs d'enregistrement, commis de la douane, bottiers en chambre et autres." Depuis quelques années, les articles sur lui, sa vie, ses amitiés, sa maladie, ses correspondantes, abondent dans les revues; on en a même tiré la matière de deux ou trois thèses de doctorat. Cet intérêt général s'accroît considérablement à l'apparition d'une édition nouvelle des *Œuvres complètes de Flaubert*,<sup>1</sup> laquelle, si elle ne mérite pas pleinement le titre de définitive qu'elle se décerne, et si les notes qu'on y a ajoutées sont souvent plus curieuses que critiques, rend accessibles, du moins, nombre de lettres et de documents restés jusqu'ici enfermés dans les archives de la Villa Tanit.

Une des plus récentes publications sur le grand romancier est un ouvrage en deux volumes dû aux actives recherches de MM. Descharmes et Dumesnil, bien connus comme flaubertistes. C'est un recueil de neuf articles, presque tous déjà parus en diverses revues depuis 1909. Anecdотiques plutôt que critiques, ils concernent principalement la vie littéraire de Flaubert et les circonstances de la composition et de la publication de ses ouvrages, depuis la première apparition de *Madame Bovary* en 1856 jusqu'à sa mort, vingt-quatre ans plus tard.

Découragés, semble-t-il, par tout ce qu'on avait déjà publié sur leur écrivain au point de vue littéraire, les auteurs de ces études disent avoir renoncé à l'idée d'aborder la critique proprement dite de ses œuvres, et s'être contentés de tourner, pour ainsi dire, autour de quelques-unes, pour en décrire l'origine, la genèse ou les conséquences. Même en passant ainsi en revue ce qu'ils appellent les à-côtés de la vie et de l'œuvre de Flaubert, ils n'ont pas essayé d'en faire une étude systématique et approfondie. Ce sont, comme ils le disent, les hasards des recherches, l'occasion des matériaux accumulés,

<sup>1</sup> Paris, Louis Conard, 1910-1912. Tous nos renvois seront faits d'après cette édition.